

**Jack
Clement**

**Nashville's
Pied Piper**



*Jack Clement
Cowboy
Dec 19-94*



Nashville's Magic Studios

SOME OF THE HITS FROM CLEMENT RECORDING

"Everything Is Beautiful"	Ray Stevens	Smiley
"My Love"	Shirley Jones	Capitol
"Easy Living"	Freddie Hart	Capitol
"You Better Love Me"	Charlie Pride	RCA
"That's How I Got To Memphis"	Boyz II Men	Mercury
"Don't Know Me Anymore"	Shirley Jones	Capitol
"The Morning After Baby Let Me Down"	Ray Giff	Capitol
"Here Comes Honey Again"	Shirley Jones	Capitol
"Sweet, Sweet, Sweet"	Tommy Overstreet	Capitol
"I'm Not A Millionaire"	Bill Rice	Capitol
"Another Lonely Night"	Joe Raposo	Capitol
"Baby, You've Got What It Takes"	Charlie Mason	Capitol
"You're A Good Girl"	Mike Montgomery	Capitol
"Your Sweet Love Lifted Me"	Ray Stevens	Smiley
"An American Thing"	Freda Rust	Capitol
"My Heart Is In The City"	Rocky Warden	Capitol
"Exclusively"	Freddie Hart	Capitol
"Heavenly Creatures"	Shirley Jones	Capitol
"Come On Over"	Freddie Hart	Capitol
"I Don't Know You Anymore"	Shirley Jones	Capitol
"Good Girl"	Tommy Overstreet	Capitol
"Misty Eyes"	Tommy Overstreet	Capitol
"It Could Have Been Me"	Shirley Jones	Capitol
"Sweet Mystery"	Shirley Jones	Capitol
"The Morning After"	Shirley Jones	Capitol
"A Woman Loves For Love"	Shirley Jones	Capitol
"Light Arms"	Shirley Jones	Capitol
"And She's Got Her Own"	Shirley Jones	Capitol
"Lovers"	Shirley Jones	Capitol
"We Gotta Get You A Woman"	Shirley Jones	Capitol
"Easy On My Mind"	Shirley Jones	Capitol
"Bright Lights, Big City"	Shirley Jones	Capitol
"Happy Anniversary"	Shirley Jones	Capitol
"Backstage Woman"	Shirley Jones	Capitol



Jack
Clement
Recording
Studios

3102 BELMONT AVENUE
NASHVILLE, TENNESSEE 37212
(615) 258-1282





"The Gazebo," or drum hut, in the new studio. New York theatrical set designer Jim Tilton patterned this design for the original studio's rhythm section enclosure.



Studio manager-chief engineer Charlie Tallent and his pal Friday, Shirley Adams, in the control room of "The Big Studio."

Clement Studios: A Success Story

By Bill Williams

It would be entirely within reason to say that there has never been an unsuccessful day of operation for the Jack Clement Recording Studios since the debut of the facility on Dec. 10, 1969, in Nashville.

According to studio manager Charlie Tallent, even the first year was incredible. "Everybody was cutting at that time; the music business was really hot. Then, next year, the music business was down, nearly crushed. But we still had a 10 percent increase over the previous year. And we've continued to beat every record we've ever set."

From the time Clement and Tallent began planning, the studios have been a labor of love.

Clement did his building after first structuring a prominent recording career—in the control rooms of many other studios across the nation for more than a decade. Those years were successful, and Clement learned a lot about what makes a good studio. In subsequent years, he played on top of technology. These innovations became combined with the features he considered desirable in the studios he had worked in previously. A "dream" concept was built in his mind.

During those same years, Charlie Tallent was working toward a Ph.D. in electrical engineering at Vanderbilt University, was participating in medical research concerned with the human auditory process, and was working part-time in a Nashville-area recording studio, Bradley's Barn.

Tallent was the man Clement wanted, and he got him. Between the two of them, they built the facility generally regarded as one of Nashville's best studio organizations and plants.

When they opened for business in 1969, they had incorporated their dreams. The recording room was beautifully decorated, with relaxing color coordination and variable lighting arrangements. The overall acoustic design made possible the capacity for all musicians to hear what everyone else was doing while, at the same time, permitting strict, controllable iso-

lation of all instrumental and vocal sound resources.

One of the most significant innovations is the recessed string alcove, or violin room. This area was designed specifically for the recording of string sections, taking into account the acoustical properties of stringed instruments. It is more live than the rest of the studio.

The control room is considered a masterpiece. The most modern 16-track equipment available has been employed and is maintained to a degree of technical perfection. The facilities are so structured that a change in function can be effected with a minimum of control room changes: an repatching for overdubbing, etc. The result is a more efficient use of studio time, with a greater potential for versatility.

Almost immediately upon commencement of operations in the Big Studio, it became evident that auxiliary studio facilities would be needed, for overdubbing, re-mixing, and so forth. In May of 1970, construction was begun in an adjacent building. Within three months, the installation was complete and in operation.

But other developments, combined with the demands from the industry for studio time at the Clement complex, made it necessary to expand upon this facility, even before the new addition was six months old. It grew into what is called the "Magic Studio."

Construction began in earnest in Feb. 1971. By the following July, the new studio was operating. Nothing, however, could persuade Clement to make it available to the industry until late in October. For three months it was an experimental laboratory for Clement and his close associates.

In announcing the new facilities, Clement said: "The thinking we put into this came down to one point: for us to excel competitively, we will have to contribute to the over-all appeal of Nashville as a national recording center." Recognizing that Nashville had other good studios, he said his aim was to "attract artists and producers who haven't been here before."

Clement outlined a plan to give musicians vast amounts of extra incentive, spirit and drive.

To create the interior design and to supervise its completion, Clement brought to Nashville a New York theatrical set designer and interior decorator, Jim Tilton. Among his other credits was "Oh, Calcutta." He also designed the sets and was art director for Clement's first motion picture, "Dear, Dear Delilah."

Tilton set out to make the facility "totally unlike a recording studio, something comfortable." He continued: "We began by dividing the room into several different areas and moods, so that one could go into almost any area and get a different feel. We carried this 'disguise' concept further by putting various textures of draperies over the control room windows. We have it so the control room personnel can see into the studio, for instance, but the musicians in the studio are almost totally unaware of the control room window. The drapes can be opened or completely closed. We even have a closed-circuit television camera and monitor system to help the producer and engineer view the studio activity unobtrusively."

Tallent furnished the recording room with an assortment of antiques and other fixtures ranging from a pierced-steel sofa from India, to a marble fireplace, an antique gas chandelier, and various other tables, carvings, and pieces of furniture. The walls are covered with crushed velvet, and there are large reproductions of Oriental rugs. Tilton next designed a gazebo, or drum hut, especially for the studio, basing his ideas on the revolutionary rhythm section enclosure in the original studio next door. Technologically, "Studio B" differed from "Studio A" only in that Quadraphonic mixing capabilities were incorporated into the control panel. There is 360-degree panning on each mix, not on just the four master channels. Quadraphonic can be put on each of the individual 16 tracks.

The acoustic conditions in the new stu-

dio are different from the characteristics of the original studio. They moved to a more conservative, deadier type because of space limitations and because they planned to make different kinds of records there, with smaller groups, and with musicians who prefer using headphones. Tallent designed a unique echo chamber system, and constructed special remote starting switches and illuminated read-outs unavailable anywhere else.

Tallent, who is chief engineer and studio manager, has an engineering staff of three men. They work long hours, doing it all to maintain quality control. They currently do about 1,200 sessions a year, and feel they could handle 1,600. But they are satisfied with the present balance. Tallent also is involved production wise.

The blue chip accounts are well selected, and keep coming back. They include Capitol, Dot, Elektra, Heartwarming and scores of independent producers, such as Joe Johnson. Many artists specifically request sessions there. Among these have been Ray Stevens, Kris Kristofferson, Sonny James, Freddie Hart, and others. There are studios in town with lower prices, but that has not been a handicap.

Tallent says many artists have problems with final mixes. "After they've worked on a record over and over again in many different studios, with no total satisfaction, they finally come to us."

The studio's primary work has been with master record sessions. There has been an increasing amount of jingle work, but masters are the specialty of the house. Fewer than 15 of the sessions have been demos. The studio has never solicited business.

Tallent concludes: "We're very proud of the fact that, to the best of our knowledge, we've probably averaged more chart records than any one studio anywhere over the last two years. For a while, we were averaging 10 a week. That's a mighty big percentage for one studio, if you think about all the studios there are—in Los Angeles, Bakersfield, Atlanta, Memphis, New York—and Nashville."

Social scientists and philosophers say a man often is the product of his background. If that theory were to be applied to Jack Clement, there would have to be many, for he has multiple backgrounds.

Perhaps it's the variety of backgrounds that makes Clement such a colorful character, and that he is. The incredible thing is that he excels in his varied endeavors.

While he amazes his friends and associates daily with his ever-expanding range of interests and involvements, dominating all descriptions of Clement are his phenomenal successes in the music business. Clement is a leading record producer, songwriter, music publisher, recording studio owner and operator, and the list is seemingly unending.

He was a U.S. Marine in the early 1950s, stationed in Washington, D.C., where he served as a member of the Marine Corps Drill Team which took part in official U.S. governmental ceremonies. He also was involved with the Marine Corps Institute. While stationed in the Capital, Clement attended the Washington Bible Institute and George Washington University. It was here he began his close involvement with music.

He's been down the road as a picker and singer, and in doing so he's experienced first-hand the struggles of a musician trying to earn a living. After Washington, he worked in nightclubs in Boston and Wheeling, West Virginia. As part of the WYVA Jamboree, he was the 'Jack' of Buzz and Jack, the Bayou Boys.

Clement returned to his home town of Memphis in 1954 and began playing steel guitar for local country bandleader Slim Wallace. The two formed their own record label, Fernwood, and Clement began his production career in a home-made studio built in a garage.

While maintaining his involvement with music, Clement's urge for diversity of experience caused him to spread himself in other directions. He attended Memphis State University, studying everything from nutrition to physics. But he concentrated his program of study on English and literature, and he was beginning to write songs.

With a tale interest in construction, he worked with a building supply firm in Memphis. But he and Slim Wallace put out their first record, and that's all they did—put it out. There was no distribution.

Jack Clement Leads Varied Life In Music

Clement took his record to a new Memphis firm for mastering. This was Sam Phillips' Sun Recording studio, and Phillips already had grouped himself among the greats.

When Clement came to Sun to pick up his tape, Phillips said he wanted to talk to him. As a result of this, Clement went to work for Phillips. Within a few months, Sam was giving considerable amounts of production responsibility to Jack.

Beginning with Johnny Cash, Clement began a string of record masterpieces that today are considered milestones in the development of American music. The sides included country, pop and rock musical forms. Some of them were written by Clement, including "Ballad Of A Teen-Age Queen," "Guess Things Happen That Way," "Just About Time" and more. Working with Jerry Lee Lewis and Carl Perkins, writing for them and producing their records, Clement continued to make early rock history with such titles as "Fools Like Me" and "It'll Be Me."

His creativity showed up in other respects, too. He began to experiment, adding new dimensions to sound.

Three years later Clement struck off on his own and moved to Nashville. He continued to commute to Memphis, where he had an interest in a recording studio, and where he had formed Jack Music, Inc., the first of what were to be numerous Clement-owned publishing companies.

In Nashville, as an assistant to Chet Atkins at RCA, Clement was in actually one of the first independent producers to work for a major label in Nashville. His relationship with RCA is still very strong. Among other things, he brought the label Charley Pride.

In those early Nashville days, Clement wrote his highly successful "Miller's Cave" and the big Ace Reeves and Charley Pride hit, "I Know One."

Clement also began working with other songwriters. He brought Dickey Lee and Allen Reynolds, fellow Memphians, into his firm. They contributed hit songs such

as "She Thinks I Still Care" and later, his records, like Dickey's million-selling "Patches."

By 1963, Jack Clement had become involved with the operations of recording studios in Baytown and Houston, Texas, working with his close friend Bill Hall. Major hit records came out of the Texas operation, including "Patches" and "I Saw Cindy Yesterday," and Red Bernard's "Colinda."

George Jones recorded many of Clement's songs during this period. Jones also made a hit out of Dickey Lee's "She Thinks I Still Care," a masterpiece that has been recorded everywhere.

In 1961, Clement and Bill Hall became partners in the formation of Hall-Clement Publishing. They displayed confidence in two young writers just getting started. By 1970, Jerry Foster and Bill Rice had become the hottest writing team in Nashville.

During this period, Clement was sharpening his skills as a producer. As an example, Johnny Cash summoned Clement to arrange, play lead guitar on, and participate in the production decisions that gave him another gold record, "Ring of Fire." Cash frequently still consults Clement.

In 1964, a family country music group struggling for success formed a relationship with Clement. He had first met The Stonemans during his Marine Corps days in Washington. In 1964, he produced their first album for World Pacific Records in California. Later he brought them to Nashville and to a contract with MGM. He wrote many of their early hits, and aided them as they moved into syndicated television. He assisted in the group's management and direction from then on.

As time passed, Clement's financial foundation broadened, and he found himself able to respond to interests outside the music industry. This diversification includes such areas as burglar alarm systems and other electronic security devices.

By the end of 1964, Clement had written more hit songs: "The One On the Right Is On the Left," "Everybody Loves a Nut," "Back to Nashville, Tennessee," and "How I Can Live Again."

In February 1965 Clement decided to stop the time-consuming trips between Nashville and Texas, and he centralized his operation in Nashville.

It was that same time that Clement, ignoring the critics, took Charley Pride into a recording studio, paying all costs out of his own pocket. His first record was released in December by RCA. By 1971, Pride was Entertainer of the Year and Favorite Male Vocalist of the Country Music Association.

In 1966, Jack began recording studio work with Tompall and the Glaser Brothers. By 1970, they were Vocal Group of the Year.

Like in 1962, Clement knew he would have to divert himself of most outside obligations to devote full time to music. The following spring, he began construction of his recording studios. One month after the studio opened, there was no question as to its ranking as a Nashville music industry institution. One of the biggest selling records of the year was recorded there—Ray Stevens' "Everything Is Beautiful." Within a year expansions were necessary. By 1971, Clement was forced to relocate his offices. Then he expanded in all directions, and eventually formed his own record company.

Practically every positive thing can be found in the work of Jack Clement: he is clever, he has insight, he is capable of poetry, his blends are perfect, and he has those rare characteristics of honesty, reality, and objectivity—not to mention creativity. Clement's work, then, is the best description of Clement himself.

Because of his increasing interests in other areas of the entertainment world, Clement has reduced the roster of recording artists he now produces. He has, however, continued with several select acts in whom he is greatly interested. These include, in addition to Charley Pride, Doc Watson (Poppy), Rex Allen (J&M), Dickey Lee (Riverbend Productions, for RCA), Kenneth Threadgill (a production involvement with Kris Kristofferson and Wayne Jennings), and Mac Wiseman (RCA). He also has resumed production of Tommy Van Zandt (Poppy).



J&M marketing and promotion director Bob Allen (left) and sales manager Lynn Shults (center) share a big laugh with "Cowboy" Jack Clement during an informal meeting.



Artist-executive Allen Reynolds (left) and Jack Clement. Reynolds is Clement's chief operating executive for the various Jack Clement businesses in Nashville. He also is a songwriter, producer and artist. His extensive background in business includes a period as branch manager for a Memphis bank.

MAD IS THE CAPTAIN!

(and so is the crew!)



Congrats, Cowboy, from "the Crew!"

JMI Records Operates With An Open Attitude

Having his own record company has been a life-long ambition for Jack Clement. It has been, in fact, more of a specific intention. Throughout his early professional years he spoke often about it.

His yearning was converted into actuality early in the summer of 1971: by late summer, J-M-I Records was in business, although functioning quietly in the background.

Clement had just completed the new studio addition. It became the scene of some of the first recording sessions for the new company.

Most importantly, "The Magic Studio" became the physical embodiment of what Clement wanted to do musically, on record, in the future. He and his colleagues wanted to do something different, to give free rein to musical creativity, to forget about musical categories, to take full advantage of the inventiveness aching to get turned loose by Nashville's artists and studio musicians.

Most important, and underlying the whole operation, was the desire to have fun and be comfortable throughout the whole process of making records.

One way these objectives could be realized, they felt, would be for the whole J-M-I organization to be kept as simple and as

gimmick-free as possible. Thus, all personnel were free to ignore all existing "rules" and "procedures" except for those of a legal or contractual nature. J-M-I devised its own way of doing things.

For nearly four months, Clement kept this studio exclusively for himself and his J-M-I producers and artists. It became their laboratory, and they spend literally hours and weeks experimenting and learning. The operation began to take shape. They'd book the facility for three full sessions per day—covering about 11 actual hours—and they would stay there for as long as they felt comfortable. Food was brought in for everyone, and no one watched the clock.

Normally only three or four musicians would accompany the solo artist, but they were all free to experiment, to create, to innovate. Because there was all the time they needed, they could over-dub to their hearts' content whenever they felt the urge, even during the actual master sessions if they felt they were on the trail of something hot. Furthermore, all sessions were completely closed to outsiders, eliminating interruptions and distractions.

Allen Reynolds is chief operating executive for all Clement's businesses, with emphasis on J-M-I Records. He also is an artist and songwriter. Clement announced Reynolds' appointment last October, and in November



Reynolds, Bob Allen, and Lynn Shultz. Reynolds heads all and is Clement's over-all operating executive; Allen is national marketing and promotion director; Shultz is the sales manager.

he announced the formation of the label.

Reflecting on the formative months, Reynolds says: "There are so many people in the organization that were involved with Jack in the early years, back in Memphis and Beaumont. And it seems that about two years ago, all these people began coming together, as if everyone suddenly became of one mind. And everyone was all grown up, ready to do their work. . . . We got the feeling that people were ready for something new . . . and we were waiting to experiment."

Reynolds said the studio was a money-coper from the start.

"Then he built the art studio and got into movie production. Because we were able to relieve him of a lot of administrative detail—which he hates, anyway—he was then free to concentrate on being a visionary. And that's one of the areas in which he truly excels. . . . His modular concept is ideal, no matter how you look at it; his various companies are all self-sustaining, yet they are available to aid each other."

"The record company fits into that picture 100 percent. Not only is it an outlet for the great songs in our publishing catalogs, but it is also our guarantee that these songs will be done well."

If a corporate philosophy has been verbalized, Reynolds has expressed it well:

"We don't want strangeness or gimmicks, and we don't want to preach. We just want to create music that people will enjoy listening to. . . . We have removed petty paperwork details and other kinds of busy-work from the producers. All they need to worry about is completing their Time Card and a simple one-page form. We take it from there."

"We want to enjoy our work, and we want our work to be enjoyed by others. We want to do things simply, quietly, with honesty and dignity."

Thanks, Jack...

For giving us the opportunity to become THE art & photography studio for Nashville's great music industry!



PINWHEEL
Art & Photography Studio
1308 16th Avenue South
Nashville, Tennessee 37212
(615) 385-0370

**Jack
Clement,
You're a
good man
too!**

Johnny Cash

Jack Music Is the 'Cornerstone' Firm

The chief operating executive for the various Jack Clement enterprises is songwriter-artist Allen Reynolds, who's been a close friend and associate of Clement's since their days with Sam Phillips in Memphis in the 50's.

Reynolds, who probably knows the complex Jack Clement better than anyone else, says: "Jack's publishing company, his main one anyone, is the nearest thing to his heart. I'm sure of it."

Clement contends that his whole business structure is. But,

after a pause, he adds: "Jack Music is where the songs are, the copyrights, and where the songs are is where the whole thing is."

Jack Music has been the cornerstone for everything Clement has built. Some of his businesses are, in fact, divisions of the publishing company.

The publishing company became a reality late in the 1950's after Clement moved off on his own, separating himself from total involvement with Sam Phillips and Sun Records.

After Clement had relocated in Beaumont, some of the songs he had written for the publishing company began hitting. "Miller's Cave" was one, for both Hank Snow and Bobby Bare. George Jones had a smash with "Not What I Had In Mind." Jones also recorded "She Thinks I Still Care," a Jack Music song written by Dickey Lee, and another Clement tune, "A Girl I Used to Know," about the same time. There were others as well, including "The One On the Right Is On the Left," recorded by Johnny Cash.

By 1965, when Jack had returned to Nashville, he made his connection with Charley Pride, and more Jack Clement and Jack Music hits were about to come onto the scene. There were many hits by other artists such as the Willis Brothers, Tompall and the



In charge of professional services for Jack Music, Inc., (from left to right) Dickey Lee, Don Williams and Bob Webster. Lee is a top-selling RCA recording artist and a songwriter; Williams, also a songwriter, formerly was with the Peco Soco Singers; and Webster, formerly of Beaumont, is a long-time friend and associate of Clement.

Glaser Brothers—a whole string of the latter.

By 1969, an extremely solid financial foundation had been built, along with a solid catalog of great songs.

Clement's first major expansion, his recording studio, came in December of 1969. Then, a few months later, his art studio, and then the motion picture division, followed by the RiverTown Group, production and publishing firms run by Reynolds, Clement and Dickey Lee, another Memphis, and finally Information Services.

All of these organizations are closely tied to Jack Music. The professional service operations are run primarily by three men:

Bob Webster (who came to Nashville from Beaumont with Clement and Bill Hall), Dickey Lee (who is also an RCA recording artist), and Don Williams (formerly a member of the Peco-Soco Singers).

Jack Music has a small but intensely active and versatile staff of writers. Included are Susan Taylor, Vince Matthews, Bob McDill, Jim Casey, Ken Lauber, in addition to Lee, Reynolds and Williams. Of course, Clement's material goes into the company.

Other writers are informally affiliated with the company; they are not under long-term contracts.

General office routine is administered by Dorothy Mansfield, a Nashville music industry vet-

eran thoroughly steeped in copyright and catalog administration. Mrs. Mansfield is also comptroller. Foreign representation is handled in part by Ivan Mogul in New York.

The most recent Jack Music song to achieve hit proportions is "Everybody's Reaching Out For Someone," recorded by Pat Doherty for RCA. A recent album cut is "Mama's Wine," a Vince Matthews composition recorded by Johnny Cash for his latest Columbia LP. The new Gordon Lightfoot album contains a song getting heavy airplay, "On Susan's Floor," written by Shel Silverstein and Vince Matthews.

Jack Music employs 45 full time people with an annual payroll of \$250,000.



Susan Taylor, J-44 artist and songwriter, whose "collateral duties" frequently involve assistance in promotion and album cover concepts.

Your talent.
Our boards.
A good mix.

THANKS JACK. WE'RE PLEASED THAT YOU WANT ALL THOSE GOOD SOUNDS TO GO THROUGH US.



**quad/eight
electronics**

11929 Vose Street, North Hollywood, California 91605
Telephone: 213/764-1516

Jack,
Thank
you.

RCA Records and Tapes

Movies a Logical Expansion

MAKING movies has been a life-long ambition of Jack Clement. As it has turned out, realization of his dream also is anchored to solid logic.

Not only does a movie company fit Clement's modular approach to doing business, it also provides him with another outlet for his company's publishing properties. The same is true for his record company, J-M-I Records. Further, J-M-I Records becomes an outlet for the musical product originating initially for the motion picture division.

Clement, in his Motion Picture Division, simply goes after the best people he can find and turns them loose to do whatever they want to do, refusing to interfere, while remaining available to assist.

Running parallel to his administration methods is his principle of self-training. For example, to learn how to make movies, Clement procured a story property, a director, a camera crew, a string of major film actors (headed by Agnes Moorehead), and then said: "Let's make a movie."

"Dear, Dead Delilah," the first production, is a horror drama and was filmed 100 per cent on location in Nashville. Its primary purpose was to give Clement some experience as a film producer. He not only observed, but assumed the leadership role.

Next, Clement sought experience in film distribution. Rather than make an outright sale to an established distributor, Clement became involved, getting this

additional experience on a multi-level basis, i.e., limited geographic territories at first.

"Delilah" has led to other projects, now in the active planning stage. But they will be different. If he does a musical, it will be a radically different kind of musical. He just happens to be working on one.

Another major project is a television special revolving around country music's Charley Pride. Clement has been Pride's recording producer from the beginning, even before RCA signed him to a contract. Every recording ever made by Pride has been produced by Clement.

Clement's chief technical officer in the Motion Picture Division is Ron Dorfman, who also acts as a creative contributor. He functions much as a recording studio engineer; he has the technical know-how that enables Clement to implement his creative objectives.

Dorfman first became interested in theater at the Putney School in New England. He worked as a director, actor, stage manager, lighting designer, prop man, etc. From there he went to Carnegie Tech and acquired a total background as an actor-director.

During the summers, he immersed himself in Shakespeare at Burlington, Vt., as a stage manager and actor. He later worked the Oregon Shakespeare Festival. After graduation, he worked first as assistant stage manager and then stage manager. Dorfman later worked several jobs, all the while experimenting on his own

with film. At NTU, he received his master's degree, and won a film award. He then did lighting, sound and stage operations for the famous Cafe Au Go-Go in 1967. Shooting some film there, it later led to his assignment as director for the critically acclaimed movie, "Grapes."

Dorfman also shot the side coverage of The Rolling Stones during their appearance at Altamont, Calif. His camera work caught the killing of a young man in the riots which caught coverage because the movie, "Gimme Shelter."

Even before "Grapes" was released, Clement had hired Dorfman as editor for "Dear, Dead Delilah," a position Dorfman wanted because it was a totally theatrical film.

One piece of equipment Clement purchased for the Motion Picture Division gives Dorfman and the rest of the staff the most complete editing facility available. Called the Steenbeck, it is the most advanced film editing device in existence except for another unit which costs \$250,000. The machine is made in West Germany, and there is an eight-to-nine month waiting period on orders.

With the Clement machine, it is possible to work with both 16 and 35mm, and the editor can work with both picture and soundtrack.

Dorfman is assisted by Christine Hayden, of Perth, Australia, whose professional background began at the age of 15 when she did film apprenticeship in Perth.

Pinwheel Studios Pinpoint Companies' Graphic Needs

Pinwheel is a full-service art and photography facility geared specifically toward meeting the unique requirements of Nashville's still-expanding record music industry.

Although only two years old, it already is recognized as a one-stop for clients' visual representational requirements. Yet the Pinwheel operations are far from confined to work for the music business.

Another enterprise of Nashville music industry leader Jack Clement, the Pinwheel Art and Photography Studios are located in the heart of the city's Record Row on 16th Ave. South. The facility is managed and directed by Herb Barnett, formerly of Louisville. In that city, he was recognized as one of the foremost commercial artists.

Pinwheel has everything necessary, in terms of equipment and personnel, to provide all services.

The photo studio is as well equipped as any studio in New York, for example. There is a wide range of specialized commercial art equipment found in very few major studios. Among other things, photostat equipment is found there.

The firm is deeply involved in the manufacture of album covers, record sleeves, and advertising promotional material.

"The need for this kind of operation in Nashville has been

acute," Clement says. "People have begun to recognize the critical relationship of visual representation of the auditory, or recorded, product." The Pinwheel staff has done everything from designing trade publication advertising spreads to brochures, album covers, press kits, even stationery and letterheads for artists and corporations. Pinwheel even supervises outside manufacturing or fabricating operations.

Barnett is studio manager and chief commercial artist. He began his formal art training at the Ringling School of Art in Sarasota, then went to the University of Florida, and then to the Chicago Academy of Fine Art.

Pinwheel's first employee, Marshall Givens, is a specialist in photo retouching, but is superbly skilled in all other phases of commercial art.

John Donegan is director of photography. A Vanderbilt graduate in civil engineering, he also taught there. Taking up photography as a sideline, he became so proficient at it that he successfully free-lanced before joining Pinwheel.

An additional commercial artist will be joining the staff almost at once. He is the former president of the Nashville Art Director's Guild, and had headed up the art operations for the Shelby Singleton organization.

genius is spelled
with a "j"

success is spelled
with a "c"

J.C.

'NUFF SAID!

sam phillips

Friend Jack,

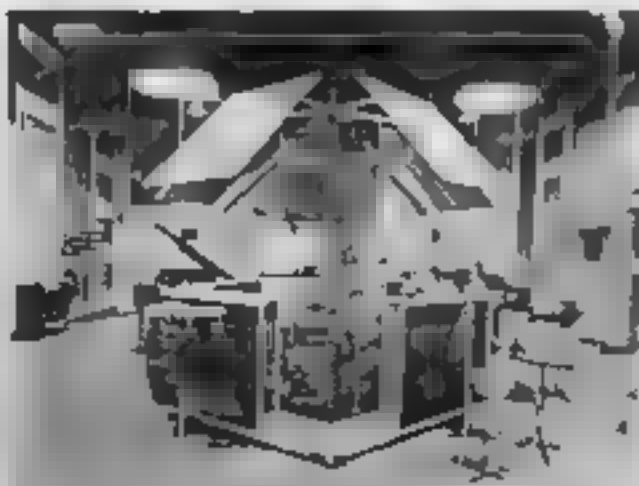
We didn't need this ad
to tell you how much we
appreciate you!

Charley and Jack



The Studio Scene: Bright & Unique

People and the facilities of the Dream Recording Studio are bright, breezy, and uniquely unusual. Top left photo shows engineers and musicians Garth Funder, Ronnie Dean and Curtis Allen in the control room of the 1930s studio. Top right photo shows a view of the "magic studio" with its velvet-covered walls, and antique furniture including a road organ. Left center photo showcases a hand-carved antique bookshelf with a lamp and an electric sampling stand from the 1930's in the new studio. On a show modern note, the rhythm section enclosure in the original studio has clean lines (bottom left), and Mike Marshall is the swing star coordinator of J&J Records.



Phillips Lauds Clements Promo Efforts

"I hope that every distributor, every promotion man, every radio station will pay very close attention to what Jack and his staff are doing and to the product that will be coming out of his companies. They're doing what I'd do if I were starting up another label and their organization and more like it is what the industry needs, very urgently."

The comments are from Sam Phillips who founded Sun Records in Memphis in 1951, and whose brilliant pioneering work in subsequent years made possible such phenomenal historic contributions as Elvis Presley, Jerry Lee Lewis, Johnny Cash and many others. Phillips in turn provided a training ground for his young protégés. Jack Clement, starting from scratch in 1949, Phillips built Sun Records into a multimillion dollar independent label which perhaps more than any other single force, stirred the world onto a new course in popular music.

Think their total concept is to run their company very conservatively, from a business standpoint. He and his wife discussed this in depth and I'm sure that he means it. Even if he has two or three hits in a row, I don't believe he'd get excited and start turning out 50 records every couple of months.

Jack is a very unconventional fellow as everyone knows, and think that is probably the best single trait he'll have in this business. While he has a few wacky spots as a result of his unconventionality he makes up for it by surrounding himself with some very good people—qualified

people he has a very qualified staff.

Phillips recalls that Sun Records was formed at the time as record business is going down. Popular music was controlled by only four or five major record companies. The only successful independent labels were those dealing mainly in "race music" or early rhythm and blues.

Fully aware of Nashville's dominance of country music, even though the development had hardly begun Phillips refused to try to compete. He sought something different.

Elvis Presley was his first acquisition in that area. Carl Perkins was his next.

As about that time, Jack Clement joined the staff.

He picked and sang for me. Phillips recalls, noticed right off that he was an extremely blue grass type of guitar picker. But that didn't excite me too much, what with all the good bluegrass pickers around at the time. And he sang a few songs for me, and I didn't see it there either. Not that he wasn't talented, but I just wasn't on the custom path enough for me to feel that I could do anything with it.

"But as we talked on, he said he'd like to come in and work with me and try to help me create some things."

The full significance of the re-selling team can be measured by Phillips' account of the discovery of Jerry Lee Lewis.

Jerry Lee had been trying to get this for some time. He was living in Farmley, Louisiana, and

he had come up to Memphis a number of times to see me, but was always gone on the road or something.

On one occasion I met him in Florida. Jack had started with me by then. So he recorded Jerry Lee while was gone. And when I got back Jack said, "We got something we want you to hear. So we went back to the control room and he put this thing on. Before Tom was again was the last one. And it just knocked me out."

Here was what I was looking for. At that time everybody was picking guitars, but here was a man whose total soul was going with the blues and his piano. Here was a man that was playing a piano with some feel, not just hitting it, he was playing that piano.

So I said, "Man, if we can just get this guy off the ground! There's nobody playing piano as a lead instrument, and this guy can just tell from his mouth, from his feet, that he can rock 'em out of here!"

Prior to Clement's departure from Sun Records and Phillips' departure in 1954, Jack was involved with many successful recordings, including most of the early Jerry Lee Lewis hits, Jerry Cash hits, and others like "Runchy" by Bill Jordan.

Clement had written many of them, but most important, he had laid the groundwork for his own career and had prepared himself for his own version of a role of leadership within the ranks of the independent in the record industry.

Information Services Handles Many Clients

Information Services is a division of Clement's operation which handles many clients as well as his own.

Featured among the firm's special operations is the Infield Publicity Service which was designed specifically and exclusively for the Porter Waggoner roadshow personal appearances. This service was designed by Information Services Manager Paul W. Seeborg. It went into operation for Waggoner's personal appearances occurring after January of this year and in every instance its acceptance and success has been overwhelming.

The staff provides various types of publicity and public relations material in Nashville for distribution to all media on the territory where the Porter Waggoner Show will be appearing.

Information Services works closely with the local promoters. A 10-week saturation campaign is designed for each appearance. Waggoner has purchased the service on an exclusive basis, and makes it available to his buyers at no cost to them.

Seeborg also has directed a low-cost low cost processing service for major country artists who have become over-burdened with correspondence from fans. The new service, while satisfying the fans' desires for communication with the artists, also is designed to summarize and report back to the artists and their management.

on such vital points as geographic origin of the mail, quality of incoming mail, general categories of content, response to new records, reports of difficulty in purchasing records, and so forth.

The information Services Fan Mail processing bureau is stationed in some ways after offices designed to handle fan mail coming into the major motion picture and television studios in New York and Hollywood. The significant difference, however, is that the information Services pays more attention to reporting back to the artist on the content of the incoming mail.

The service also operates standard industry and consumer press publicity programs, including news release services and other types of public relations projects.

The volume of outgoing material is heavy. Production is supervised by Larry K. West, a native of Nashville Seeborg, who came to Nashville in 1967 after a three-year record business background in San Francisco, designed the various programs and supervised the creative operations.

In addition to having access to the commercial art and photography personnel and equipment at the Clement Pyramidal Art and Photography Studio, a full black and white, information Services has a full range of its own completely modern, highly specialized communications duplicating, processing, and mail-handling equipment.

We're proud to have the Cowboy write for us! (And we hope he re-signs!*)

WE'RE ESPECIALLY PROUD OF THESE AWARD WINNERS!

- I KNOW ONE
 - JIM REEVES
 - CHARLEY PRIDE
- JUST BETWEEN YOU AND ME
 - CHARLEY PRIDE
- NOT WHAT I HAD IN MIND
 - GEORGE JONES
- (JUST SOMEONE) I USED TO KNOW
 - PORTER WAGONER & DOLLY PARTON
- CALIFORNIA GIRL AND THE TENNESSEE SQUARE
 - TOMPAI AND THE GLASER BROTHERS
- QUASS THINGS HAPPEN THAT WAY
 - JOHNNY CASH
 - PATTI PAGE
- MILLER'S CAVE
 - BOBBY BARE
 - MARK SPOFF
- LET THE CHIPS FALL
 - CHARLEY PRIDE
- THE ONE ON THE RIGHT IS ON THE LEFT
 - JOHNNY CASH
- A GIRL I USED TO KNOW
 - GEORGE JONES
- EVERYBODY LOVES A NUT
 - JOHNNY CASH
- BALLAD OF A TEEN-AGE QUEEN
 - JOHNNY CASH



PROFESSIONAL STAFF:
BOB WEBSTER • DON WILLIAMS • DICKEY LEE

Re-signs to Red words!

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P.O. BOX 33
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FREDDIE HART



My Hang-Up Is You
FREDDIE HART



Easy Loving
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Wrote & Sang
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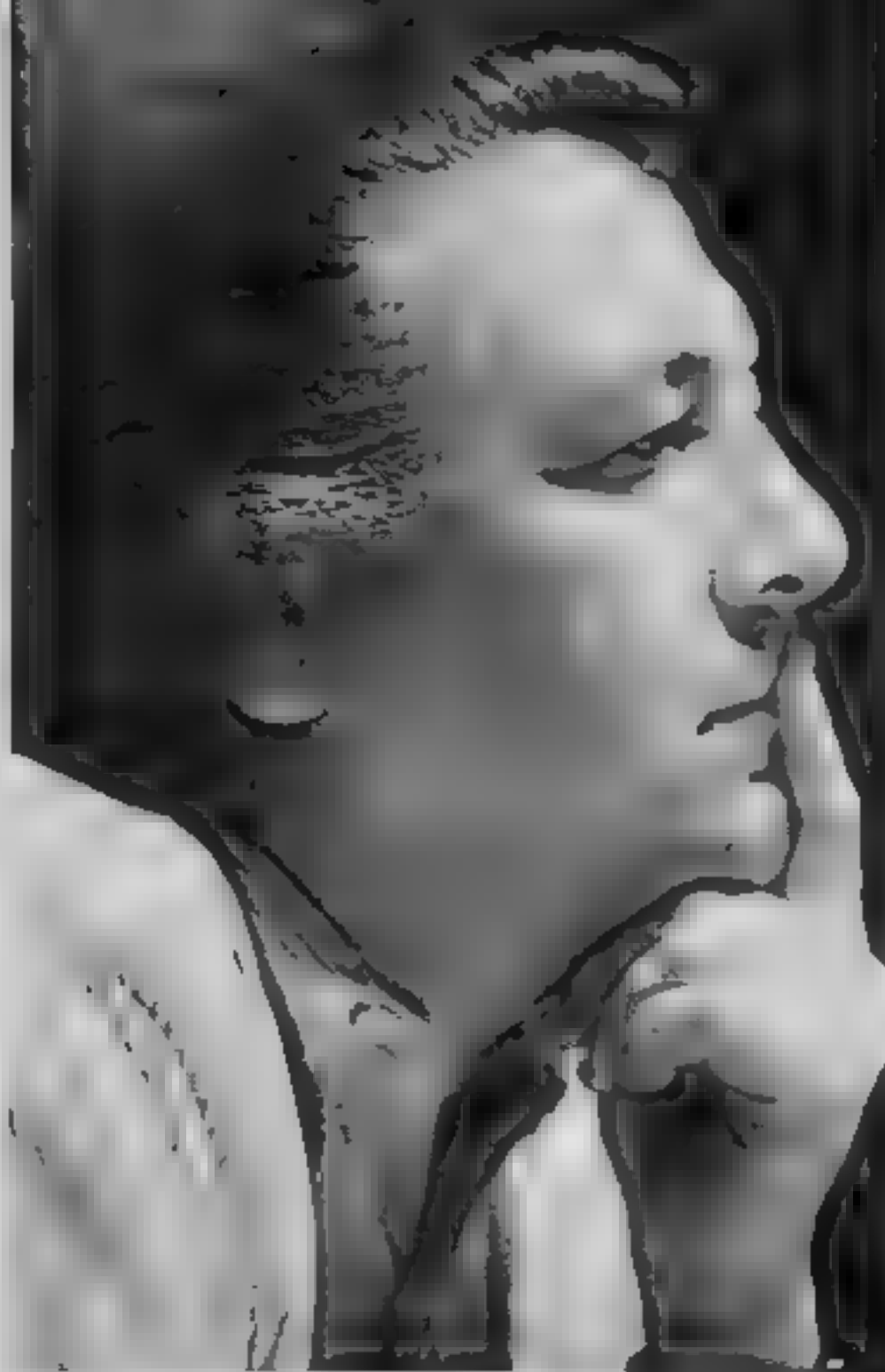
ASCAP

Joins

His Many Friends In Saluting

JACK CLEMENT

One of the Great Music Makers!



Jack Clement's life is music. These photos show the man at a Charley Pride recording session (top left), happily attired in his studio (above), co-producing with Bob Ferguson the first Lester Flatt-Mac Wiseman RCA effort (below) and receiving six gold records for his work with Charley Pride, Marty Cashman and Chet Atkins (rank Clement).



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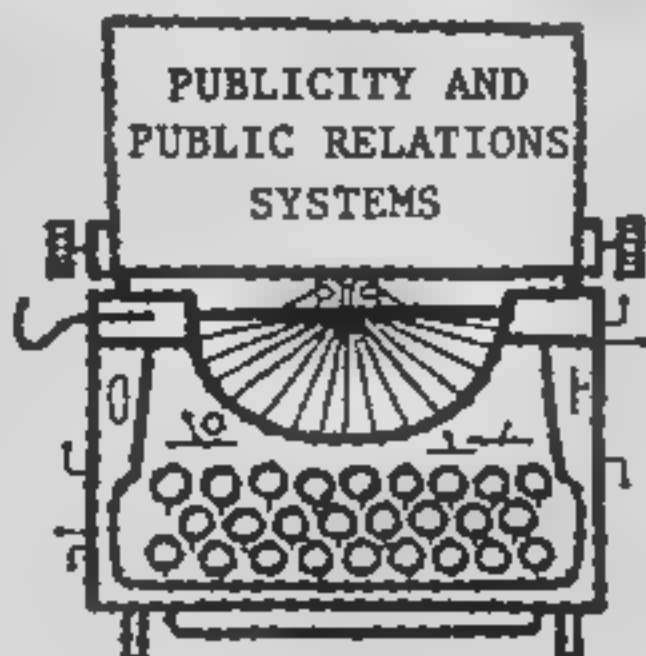


Pinewood Studios artist Marshall Givens (seated) confers with manager Herb Burnette (above). J-M Records sales manager Lynn Shultz (top center) keeps a steady eye on product movement.



Working in Jack's office Dorothy Mansfield (seated), the controller and accounting manager for the entire organization, with her assistant, Susan Philpot. Bob May (bottom center), J-M's national marketing and promotion director, keeps abreast of radio station reaction to new releases.

For The Nashville Music Industry...



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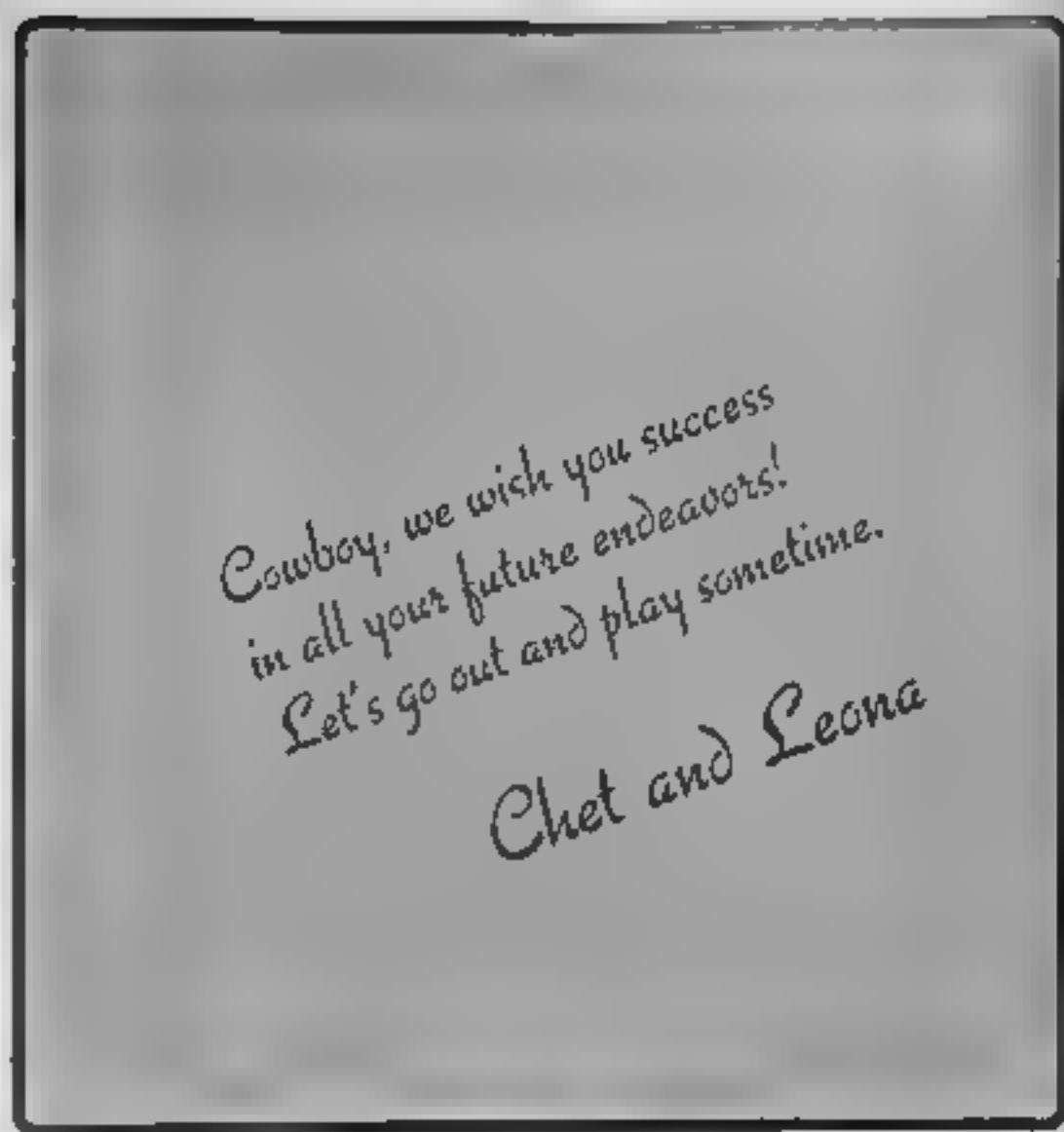
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FOR HIS SCHOLARSHIP
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AND HIS OTHER
CONTRIBUTIONS TO
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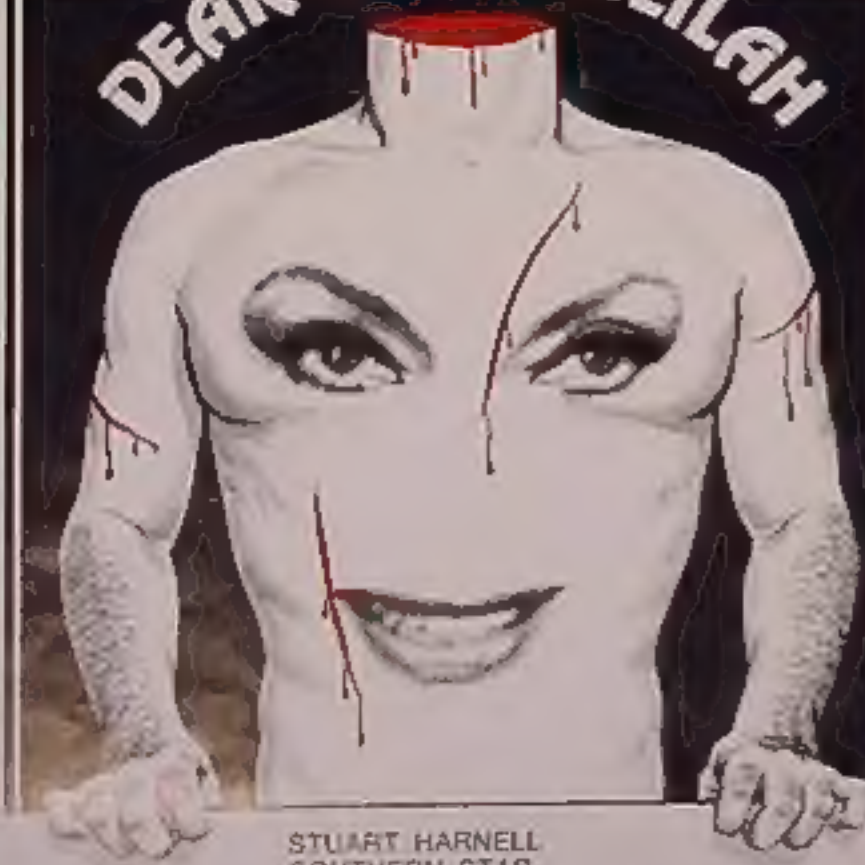
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